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AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
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"The Letter killeth but the Spirit giveth Life"

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CONTENTS

| | PAGE |
|--------------------------------------------------------|------------------------|
| EDITORIAL | 32 |
| DIRECTOR'S ADDRESS | 32 |
| LETTER FROM DAPHNE SANDERCOCK | 35 |
| SEVEN POINTS OF VIEW:— | |
| THE SINGER <i>by</i> GORDON CLINTON | 36 |
| THE ADMINISTRATOR <i>by</i> JOHN DENISON | 37 |
| THE STUDENT <i>by</i> ANN FISHER | 38 |
| THE COMPOSER <i>by</i> PATRICK HADLEY | 39 |
| THE SOLOIST <i>by</i> FREDERICK THURSTON | 40 |
| THE ORCHESTRAL PLAYER <i>by</i> MAXWELL WARD | 42 |
| THE CONDUCTOR <i>by</i> GUY WARRACK | 43 |
| R.C.M. UNION | 43 |
| ROYAL COLLEGIAN IN LONDON | 44 |
| ROYAL COLLEGIAN ABROAD | 45 |
| BIRTHS | 45 |
| AWARDS | 45 |
| OBITUARY | 46 |
| MUSICAL QUIZ <i>Set by</i> JOHN WARRACK | 48 |
| REVIEWS | 49 |
| COLLEGE CONCERTS | 51 |
| COUNTY COUNCIL JUNIOR EXHIBITIONERS | 54 |
| OPERA REPERTORY | 54 |
| DRAMA | 55 |
| OPERA SCHOOL | 55 |
| NEW PUPILS—MIDSUMMER TERM, 1952 | 55 |
| A.R.C.M. EXAMINATION—APRIL, 1952 | 56 |
| PROVISIONAL CONCERT DATES | <i>Page 3 of Cover</i> |
| DATES, 1952 | <i>Page 3 of Cover</i> |
| ROYAL COLLEGE OF MUSIC UNION | <i>Page 4 of Cover</i> |

THE R·C·M MAGAZINE

VOLUME XLVIII

No. 2

DEATH OF
HIS MAJESTY KING GEORGE VI
Patron of the College

Telegrams of sympathy and loyalty were sent to Her Majesty The Queen, and to Her Majesty Queen Elizabeth The Queen Mother, from the Council, Officers and Students of the College.

By the Accession of our President to the Throne, that office becomes vacant, and we await the nomination of a new President, under the Royal Charter, by Her Majesty The Queen.

EDITORIAL

ONE morning during the early weeks of the year, the postman put an unusually interesting letter through the College letter-box. And it was that letter, now printed on page 35, which gave birth to the idea for this number of the magazine.

Is a musician any the better off for having a good all-round musical education and cultural background, or can he get just as far in his professional career by single-mindedly pursuing just his own instrument, or vocal training, or composing, as the case may be? That, in brief, is the question asked in the letter. It seemed desirable to invite the opinions of several old Collegians (together with one present student) whose talents have led them into prominent places in the musical world—in alphabetical order a singer, an administrator, a student, a composer, a solo instrumentalist, an orchestral player and a conductor. But the discussion is by no means ended; the Editor would be delighted to receive any further points of view for publication in a future issue.

For what is it that makes the great artist? Is it factual knowledge, of the kind that scores high marks in the musical (such as on page 48) or general (such as included in most newspapers at Christmas time) Quiz? Is it just dexterity, of the kind that makes concerto playing as effortless a procedure as tying up a shoe-lace? Or is it imagination, enabling whoever has it to reach out into worlds of experience wider than his own? Probably genius is as inexplicable as the rare flower that grows on rocky mountain tops where the ordinary plant would wither and die for lack of nourishment. But at those lower altitudes where most of us live, has the seed a better chance of bearing fruit if grown in cultivated ground? Read the next few pages, think, and having reached a conclusion, act on it.

DIRECTOR'S ADDRESS

APRIL, 1952

I EXPECT you have all seen the announcement that Sir Ernest Bullock is to succeed me as Director at the end of this year. Sir Ernest was a Professor here until he went to Glasgow in 1941, and Lady Bullock was a student here at the end of the first world war, so they both know the College from the inside, and have many friends among us. You will find them helpful and sympathetic towards all your activities and traditions, and we can all look forward to a fitting and happy succession.

Until Christmas you will have to put up with me, so I need not make either a farewell speech, or an address of welcome, so far in advance. What I want to talk to you about this morning is quite a different subject, not my departure but yours, for quite a large number of you will leave the College at the end of this term and will have to find a niche in the professional world of music, and it may help you if I try to say something about general prospects as I see them.

There are broadly three divisions into which all musical employment can be sorted. They are performing, teaching and organising. Most of us who are mature have had to mix these in various ways, and not one in ten of us knew when he left the College which would ultimately be his principal concern. I personally fell by the merest accident into a school post that did not exist until I was put into it, and I moved from

one institution to another until I finally arrived where I am to-day. I intended to be a performer and composer, and I have dabbled in both quite substantially, but as I have always had the background of an institution to foster and look after, my performing has been mainly the making of music as part of that duty, and my composing has been more of a hobby than a profession. I do not regret this diffusion of interests, for it has given me wide contacts and friendships, and after all a man cannot do better than put his hand happily and willingly to any kind of tolerably congenial and satisfying work that comes his way. That is the sermon I would preach, that you should start on your career with open minds, ready to make a personal and musical success of whatever task may fall to your lot. Remember too that though friends may help you into a first engagement, you will have to earn the next by your skill and repute.

The performer of outstanding talent has to-day a fair chance, but the opportunities of making a living by performing alone are open only to the highly specialised. Performers who can live by playing solos are very few indeed. The most open field at present is the professional orchestra, but you have to be a virtuoso player to be accepted. There are no second-rate players in back desks in a modern orchestra. If you go for an audition you will be expected to offer at least one big concerto, and you will be set the most exacting task in sight-reading as well. If you are accepted it can be a happy life, reasonably well paid, and if you really work and make yourself felt it is fairly secure. And there are the well-paid leaderships for the best. Chamber music really means a life's devotion, but it has its own rewards. It is perhaps the most satisfying of all musical activities, and it is possible to combine with it a certain amount of free-lance playing and teaching. But the performing standard in chamber music is now virtually equal to that of the concerto player. You cannot merely dabble in chamber music and hope to get far.

Singers are a very special case, with special risks. A born violinist with the right fingers, ear and sensitiveness can buy a good violin and master it. You cannot buy a voice. You may have every other quality of training, musicianship and presentation, but unless providence has given you a good voice and the physical health to keep it, no amount of effort can make you an acceptable professional singer. And there is really no permanent work to be had, apart from a few professional choirs and choruses. The solo singer has constantly to make the grade and keep it from day to day and from year to year. There is room at the top, of course, for in spite of what the many disappointed candidates may say, every agent and organisation in the world is clamouring for singers of the first rank. But you must have a voice of natural and outstanding quality.

These conditions place most of us in the second rank, so far as public performance is concerned, and we have to modify our claims accordingly. The average accomplished student must therefore be ready to go into those branches of the profession which are not too highly specialised. Of these the endless varieties of teaching form a very large part. Some of us are inclined to hedge at the word teaching. But that is taking a very narrow view of what teaching may involve. What are Toscanini, Beecham, Boult, Sargent and Barbirolli but teachers of the very highest class? All conductors, chorus masters, choir trainers and leaders of every kind of concerted and group music are teachers, from Bruno Walter down to the girl training a primary school singing class.

I would take a bet that even Toscanini, as a youngster, was disappointed that he could not play the cello well enough to become a Casals. And Casals himself, having conquered the world as a soloist, wanted most to infuse others with his own methods and ideals, to teach in fact. So do not get it into your heads that teaching is necessarily less worth while than any other musical activity.

Two things, however, I would say about teaching from our angle at this College. First, of course, that very few of us will be teachers of the highest rank I have just been describing, though here and there one or two will get somewhere near it. And secondly, that your chance of going far as a teacher will depend very largely on your innate musical quality, including the quality of your own performance. That is why I am always a little lukewarm about teaching young people how to teach. You can of course get useful tips from those who have long and successful experience, from your own professors here, for instance. But our main business, and yours, is to make you into musicians, skilled practical musicians, so that if, as may well happen, you take to some form of teaching, you will have something to teach. It is a crying weakness of much of the class teaching in our schools that so many of the teachers themselves cannot play well enough, and can hardly sing at all. Yet five minutes of practical demonstration is worth more than an hour of talk. That is why we want you here to be executive musicians of as high a competence as you can possibly attain.

Some of you will go into institutions of various kinds, churches, schools, colleges and universities. You will find your colleagues are men and women who have taken "firsts" in classics, mathematics, science, history, modern languages and so forth. If you are to rank on equal terms with them you must have an equivalent "first" in music. Many years ago I was appointed to a school where the headmaster told me frankly that he wanted the music to be at least equal to the best in any other subject. You cannot fulfil that kind of duty by vague theories of teaching. You must be yourself a practical musician of obvious quality and congenial enthusiasm. I once asked an inspector friend what a rather cranky preparatory school was like. "Well," he said, "they don't exactly learn the multiplication table, but they get the spirit of it." Here we want you really to know your music, not some airy uplift or theorising about it.

Finally, I would like to say a word or two about the organising of music, which is becoming more and more important as the place and range of music in our education and in our public life grows both in variety and importance. Enormous administrative machines like the B.B.C., the Arts Council, and all the County and Municipal departments of Music, call increasingly for men and women who are musicians by training but who must sit in offices and arrange what others are to do rather than do it themselves. There is an old gibe which says, "He who can, does: he who cannot teaches." To this has lately been added the further quip: "If a man cannot teach, let him organise." There is here a real dilemma. My namesake, Sir Frank Dyson, the late Astronomer-Royal, once said to me that no one in his position had time to be a practical astronomer, yet no one who was not an astronomer could do his administrative work. My position in this College is of a similar kind. Your Director has to be a musician, and ought to be a good one, but he has to say good-bye to his own active musical career. He must be content to foster and encourage the activities of others.

All of you will come in touch with the administrative side of music. Some of you will be very near it, some of you eventually inside it. You may have to make the very difficult choice between being a practical musician or a useful cog in a machine. But just as we believe that no one can be a good teacher who is not potentially a competent practical artist, so no one should be appointed to organise artists who had not a real and first-hand knowledge of the profession he is called upon to handle. We thus come back again to what I have already said several times in this talk, that there is no substitute anywhere in the profession for first-class practical musicianship. Whether it is your fate to perform, to teach, or to organise, you will never make a career of real distinction and usefulness unless your own personal musical equipment is, so far as you can make it, beyond challenge.

LETTER FROM DAPHNE SANDERCOCK

DEAR EDITOR,

The influence of an academic training and a comprehensive knowledge of other arts on the performance and career of a musician, has been the subject of many an argument. All the essays on the question which I have read have scathingly denounced the musician who has confined his studies to the practice of his instrument.

I wholeheartedly endorse this point of view, but I wonder whether the success of the students at college, or later in the profession, is necessarily in direct ratio to their musicianship and general artistic education. Could some of the readers of this magazine be persuaded to write their honest opinions and findings on this subject?

One might imagine that they would all be in agreement. But I have heard a great many students freely admit that they considered certain aspects of their musical education to be unnecessary. Those who are not so frank, but who perhaps more shamefacedly admit to skipping their lectures, aural training, and harmony lessons, are in no small number. These people are quite often serious students of their own instrument (by the use of which word I do not exclude the voice). They must, therefore, sincerely believe that the time spent on these studies is wasted.

A violinist has asked me why it should be to his advantage to know the range of other instruments. He has questioned what possible use orchestration can be in one's career. (How often a point can be made clear to a pupil by translating the phrasing, part playing or broken chord accompaniment on the piano, to its orchestral equivalent.)

These things surely can at one time or another be invaluable. A singer or a cellist has shuddered at the idea of being forced to do any more than elementary harmony or counterpoint. An A.R.C.M. has admitted to being ignorant of sonata or rondo form, of the name of Couperin, of the music of Bartok. A composer has said, "Who cares about Palestrina?" One friend of mine who was well known as a pianist for the Canadian Broadcasting Corporation, and who had an intensive training by a famous piano teacher, once said to me, "A continuo? Now let me see, isn't that something you blow through?"

In his book, "Outline of European Architecture," Nikolaus Pevsner, writing of the Renaissance artists, says, "Leonardo da Vinci . . . endeavoured to prove that painting and architecture were of the liberal arts, and not arts in the trade sense of the Middle Ages. Only the artist

who approached his art in the academic spirit, that is a seeker after law, had the right to be regarded as their equal, by the scholars and authors of Humanism."

That, of course, brings up another point. One often hears the words "artists and intellectuals" used to describe groups of people in certain quarters of the large cities. As a general rule, *are* artists intellectuals? Is the artistic academy an institution of higher learning, or is it a technical or trade school? It is not possible to have lectures on all cultural subjects, in a college such as ours, but to what extent can outside reading and mental development be encouraged? And what benefit are numberless ill-informed executants to the profession or to society?

If we consider those top flight musicians with whom we have studied, the picture is quite different. The academic side of their study has been developed to a high standard. It has not detracted from the emotional content of their compositions or performances. Their general knowledge and appreciation have enhanced their personalities and enriched their pupils, and their influence will be felt forever.

The present generation of students must one day replace these professors. To what extent are they prepared? If natural musical feeling, the gift of imitation, and a good teacher can get them halfway there, will they be fit to complete the course independently? And one more question: in these days of specialising (*i.e.* the "Mozart player"—the early music enthusiast, the concerto star, etc., etc.), is there *time* to be an all-round musician?

I believe that it should be encouraged, and that the world would be enriched thereby.

Yours faithfully,

DAPHNE SANDERCOCK.

SEVEN POINTS OF VIEW

THE SINGER

IS it essential for a singer to have an all-round musical education in order to enjoy a successful career?

To most musicians the instinctive answer is: Yes, of course it is essential. But, on reflection, it is evident that this is not so, for singing is different from other forms of music-making in that it has a later development. Composers, conductors and most instrumentalists must begin their training early, even during childhood, but this does not apply where singing is concerned, and many a famous singer has found little interest in music until a voice matured.

In considering this question it is necessary to realise the qualities which are vital to a front-rank artist. They are: a good voice, a reliable sense of rhythm, a feeling for drama, the personality of an extrovert, and a nervous make-up which allows full use of all these whenever the occasion demands.

If a singer has also a good all-round musical education, the field of work will become wider and much more interesting. To-day especially, with the advent of the Third Programme, the repertoire required is enormous and the standard of accuracy high. These facts, together with ability and knowledge, must obviously affect the singer's limitations, and

most certainly the sound musician will enjoy happier relations with conductors and accompanists.

A cultural and intellectual background is a two-edged sword, according to the character of the individual. The singer who is stupidly critical of others and whose performances are narrow, precious and insensitive, is nearly always found to be the product of this type of background. To the self-critical singer, however, who realises the power of the voice, it can increase sensitivity and provide opportunities for a deeper insight into the meaning of singing as an art. The primary purpose of singing is to bring enjoyment to people — all people, and therefore the giver of this enjoyment must have an easy approach to an audience and a regard for all types of music, with a feeling to entertain rather than to educate. If this background is to be an asset, therefore, the singer must have a broad mind, a directness of purpose, and — most important of all — a kindly understanding of other people.

Finally, it is possible to travel quite a long way on technique alone, in that the voice is always a servant. Performances which live, however, are not those stamped by technical brilliance alone, but those given by artists who, whilst having attained considerable technical skill, can produce a quality in the voice which is bred of sincerity. Perfect technique and sincerity are very often enemies, but if they can be induced to co-operate, the singer who has achieved this must surely be destined for great things.

The answer, then, is : No, it is not essential, not by any means ; but it is a help, if the singer possesses the qualities mentioned, together with a well-balanced yet lively temperament.

GORDON CLINTON.

THE ADMINISTRATOR

MANY of your readers will remember a story about two players in the orchestra of a touring opera company which begins:—

Bill: Bert, they tell me this 'ere Carmen's a good show.

Bert: Carmen?

Bill: You know, the one we do on Wednesdays.

The rest of the story and its point are in the best tradition of orchestral yarns, but space is precious and the above quoted remark is enough to show that, given a method in choosing the repertoire, one opera can be distinguished from another without a very comprehensive musical education. In other words, it is difficult to make a case for insisting that an orchestral player should familiarise himself with the dramatic implications of *Carmen* if he is to acquit himself adequately at a performance thereof.

But what about *Wozzeck*? The orchestral parts are difficult of course, though, in these days, within the range of many players who could probably play "what's written" at first sight, or almost. But it takes a Boult or Kleiber *and* rehearsals galore to get a performance from them. If a conductor could call upon an orchestra of players to whom Berg's score and idiom were as familiar ground as Bizet, wouldn't even better results be achieved and, perhaps, with rather less blood, sweat and tears?

These are just practical points. The question seems to be—can one make a substantial case *against* having a liberal education for the profession of musician in the true sense of that word? Such arguments as your correspondent quotes can all be demolished if put into their proper

context—as she herself shows. How “liberal” it should be, must depend upon the student’s ambition, opportunities and sense of the expedient. A cellist who does not wish to learn anything about other subjects in music, save elementary harmony and counterpoint, may “play the cello,” and play it well, but he is unlikely to be numbered in the golden book with Piatti and Casals. Casals leads one to Tovey, and what better evidence is there of the value of a liberal education than that recorded in Mary Grierson’s book about that great man?

Your correspondent finishes by answering the question “in these days of specialisation, is there time to be an all-round musician?” with a fervent hope in the affirmative. In the past “all-round musicians” have, not without some justice, been branded with the stigma “jack of all trades and master of none.” In the future, we ought to say that the cap should still fit, if we substitute “one” for “none.”

JOHN DENISON.

THE STUDENT

TO deprive a budding musician of a cultural background, let alone a general musical education, and still expect him to achieve success is like feeding a child on nothing but bread and water and expecting him to grow into a prize fighter. The first action is as cruel as the second.

All art and learning are the products of human experience, and so they become themselves great experiences of life. Our understanding of all around us expands every day as we acquire more and more experience. But the intense power of imaginative understanding, essential to the creation and full comprehension of art, is only innate in a genius. The rest of us poor mortals can but try to approach that state by constant study of all that is best in our civilisation.

It is customary nowadays to tie each of the arts up in neat parcels and to tell the artist that he can find the whole truth in any one. Music, being the least tangible of the arts, suffers most under this idea. Yet how can a musician have any comprehension of the nature of rhythm when he is unaware of its existence as the basis of poetry, the graphic arts, and nature itself? How can a singer possibly interpret a song when he studies only the notes? Too few prospective musicians seem to ask themselves these questions. Yet as long as they hope to understand their art while remaining ignorant of the work of Shakespeare or Leonardo or Christ they are like men in the dark trying to find their way around a strange house without the aid of a light.

Unfortunately many gifted children do not come from homes where the light of culture burns. Moreover, misguided public admiration of mere technical prowess leads them to think that success comes simply through hours of physical training at their instruments. This may gain them some success with the unimaginative, but their efforts, bereft of artistic maturity, will have as little worth as the antics of a juggler.

A university education is the best means by which an imaginative mind can gain the necessary cultural background. Here daily contact with a goodly variety of personalities engaged in diverse studies, both artistic and technical, is the order of the day. The intellectual stimulus of daily lectures, new ideas of fellow students and well-organised social activities give the aspiring artist that breadth of experience and outlook which should always be his aim.

Musicians unfortunately are usually trained in complete segregation from the rest of the community. This would not matter so much if the educational authorities recognised the need to supply as many cultural contacts as possible. But alas, the main emphasis is placed on specialist training, and barely two hours a week are devoted to lectures on general musical subjects. Being faced with only about three years in which to prepare for his musical career a student naturally tends to concentrate on hard practice. And as there is little or no organised social life nothing is done to counteract this understandable reaction.

The result is that students become not only ignorant of other arts but also of their own. How often we seem to meet the soprano who cannot tell a symphony by Brahms from one by Mozart, or the clarinettist who only knows of Bach as somebody who did not compose for his instrument, or the pianist who thinks that all musical roads lead to Liszt!

Once the student has passed an examination requiring a high degree of technical mastery and but an elementary knowledge of music's rudiments, the authorities feel satisfied that they have done their duty by him. As though these examination results prove that he is a mature artist! The qualities that an artist needs cannot so easily be gauged, and their successful cultivation requires more benefits than three years of hard practice. One day perhaps the musician will receive these benefits in the places which are now primarily used as premises where one goes for a few hours private tuition or to hunt vainly for practising space. Meanwhile let us do all we can to convince our over-conscientious occupiers of the piano stool that an hour spent with Chaucer is worth two spent with Czerny.

ANN FISHER.

THE COMPOSER

YOU ask me to approach this question from the composer's angle. I would prefer, if I may, to venture beyond these confines to include other classes of musicians, dividing them into several categories. May this attempt then be a kind of informal thinking aloud?

I do not think that performance upon a musical instrument is a pursuit for which all-round erudition is indispensable. The young prodigies, whose erudition cannot be mature, would seem to bear out this contention. I can recall no better performance of Beethoven's violin concerto than that I heard given by Menuhin at 16 years of age. Conversely I often wonder whether I might have enjoyed more than I did the pianoforte playing of the late Artur Schnabel if he had been a better player and not quite so educated.

Singing: I treasure memories of many a chat with Mr. Waddington, whose work at Covent Garden spread over a long period of years till 1914. He said that the best singers seemed to possess an instinct for something which he could define only by the word "vocalization." However uneducated they could not shape a phrase wrongly. He instanced John McCormack ("just a Limerick larrikin") of whom Mr. Newman has written as being in private an incomparable Wolf interpreter. Conversely I have suffered much pain from intelligent vocalists who could not sing very well.

Composing: I have read somewhere that Verdi once made the following remark, or something like it: "I may not be a scholastic musician, but at any rate I am an experienced one." Here was a great composer by the light of nature, by trial and error; he had to sink or swim. Have they not mostly been like that? Schubert? Berlioz? You can take even the super-educated Wagner. The reasons for his continued success to-day are not those theoretical ones he had in mind when writing his prose works. The real reasons are purely musical ones of which he was not so conscious. Parry has always seemed to me to be overweighted with upper-class English culture. Elgar, on the other hand was a "sink-or-swim" composer, who became a nearly great one through *experience*. Stravinsky? Perhaps a case for further education. It is fatal when he tries to lecture or write about his works. But there again composing has been his job, to which no doubt he had better stick. Incidentally (going back a bit in history), I often wonder what Haydn "taught" Beethoven. Was it just academic "counterpoint," as I think Tovey maintained? And why did they all want to go to Salieri? What was it that he had special to give them? This paragraph contains many question marks. I know that education and even some intellectual capacity may help with composing, particularly when words are being set, but when all is said and done the real composer, though he may get valuable *advice* from pastors and masters, must in the long run work out and constantly exercise himself in his own education. The only way to composing is the hard way, namely, the "sink or swim." At least that is what history seems to show.

The case of the G.P. musician is to my mind radically different, particularly in so far as teaching, lecturing, coaching, rehearsing, arranging, editing and writing about the art are concerned. Gone are the days of the eminent "hack," or even "Kapellmeister" in the less laudatory sense of that term. The G.P. of to-day should ideally be (but alas how few of us are!) a person of not only comprehensive musical condition but also wide all-round culture. He or she should have a sympathetic understanding of many different styles and periods including the present. For this a historical sense is indispensable, including knowledge of social conditions under which artistic endeavour bore fruit in the past, is doing so now, and is likely to do so in the future. For nowadays "everybody" knows almost too much about music. So the G.P., if only to save his own face, must guard anxiously against being caught out less than several jumps ahead of "everybody."

PATRICK HADLEY.

THE SOLOIST

CERTAINLY an all-round musical education and a good cultural-intellectual background is an enormous advantage to the solo-instrumentalist in his professional career. It is a fact that with very few exceptions, all the greatest players have acquired these. This does not mean that they have been exposed to a public school or university education, and in my opinion the would-be solo-performer is just as well off without either.

It always happens that a talented artist is born with (as well as natural ability to play an instrument) perseverance, a curiosity to find out things, and frequently a degree of skill at games. Virtuosi such as Liszt and Paganini were brought to the notice of noblemen or wealthy

patrons who paid for their training and took a genuine interest in their futures. Their alert minds quickly assimilated all the knowledge to be gleaned from their patrons. Travelling all over the world as they did, they could not help gaining a wide education by meeting people, speaking their languages, and discussing the arts. Then there is the divine spark of self-expression in music which surely one is born with, and cannot be taught; it is only a combination of this with outstanding technical ability, and keenness of mind which produces the really great artist.

In this country potentially first-rate performers do not start to play nearly young enough, and perhaps that is one of the reasons why we have not produced many famous players of international repute in the past. Looking through George Bernard Shaw's criticisms of music in London one sees very few British names mentioned. On the Continent parents encourage their children from a very early age, and we read of people like Paganini and Busoni giving recitals in their infancy. The years of concentrated work which they found necessary, even with their extraordinary gifts, show how important this is. We still have to perform the same works as they did, and many more modern ones besides. Therefore, unless the player studies the technique of his instrument before his fingers have become set this is not possible.

By the age of fourteen he should have an almost automatic control, and feel as though the instrument were a natural part of himself. The normal course of a general education in this country leaves insufficient time. Unless at school there is a music master with the intelligence to arrange that the promising virtuoso is excused half the curriculum, he cannot lay the foundations of his technique at the age when it matters most. Some countries have colleges specially appointed for young musicians, rather similar to ballet schools, where general education is combined with music from an early age, but here the child grows up only with others of the same interests as himself, which does not seem satisfactory. The young player must leave school as soon as possible and study in one of the European capitals, not because the tuition is any better there, but because it widens his outlook. He can continue to educate himself by reading, listening to all kinds of music, and interesting himself in languages and the arts.

Generally in this country he leaves school at sixteen and enters a college insufficiently developed technically. In fact it is quite common to meet a student with great talent for his instrument who is actually becoming a good all-round musician and not a brilliant performer at all. He should of course be able to play the piano a little in order to get some idea of the general effect of any work he is asked to perform, especially if it is a new one, and score-reading and chamber music should not be ignored. Most important of all, he should plan his work in the right proportions, and he will then have ample time for these other pursuits, all of which improve him as a musician.

The really great artists one meets are always vital personalities, and it is not uncommon to be left behind in a discussion with them on many other topics besides music. Although it cannot be proved, it seems that in a fine interpretative musician, as well as technician, one finds this cultivation of mind. It would appear that nature, when richly endowing an individual with musical gifts does not forget to add the most important seasoning of all, which is intuition. This in turn leads to great perceptiveness in other spheres of intellectual activity.

FREDERICK THURSTON.

THE ORCHESTRAL PLAYER

THE end of an orchestral musician's career is to have got himself into an orchestra; and once there and his job learnt he only has then to set about making himself content with his life. Now content, though no one may be considered replete of this heavenly ambrosia till he be dead and translated, yet a modicum he may reckon his due: and that consists for the orchestral musician in his knowing for a fact that he can do what is asked of him, and will not do, either by intention or by error, what is *not* asked of him, his chief joy being to be at all times seen but seldom heard.

Though there is much to do in orchestra there is no musical knowledge either required or desired. But the question whether the player need know much about anything else must have for an answer that he need not—need not, that is, for the better performance of his job. But the best performance rests ultimately on the player's quickly learning that he must not show off the fine playing he may be capable of; but instead he must set about acquiring the knack of "doing what the others do" however much what they do may balk his reason or beggar his taste. This knack of being seen and not heard while yet he plays lustily must, when once acquired, be operated quite unconsciously. But the science and reasoning that he may have brought to bear on the acquisition of his skill must either be rooted out or trained in another direction.

But what he must not do is to start inquiring into the nature of the pieces he has to perform in. For has he studied the score? Then he realises with pain that, say, the clarinet here, the horn there, phrases wrong, or plays flat. Does he know Quantz? Then he will writhe to hear Bach's ornaments travestied. Has he read Tovey? Then Berlioz's harmonies are silly. His partner holds his bow wrong. His section leader doesn't understand Mozart ("That could *never* have been done in the eighteenth century"). The conductor is vulgar and shows off. That woman can't sing Elgar. That pianist thinks only of her clothes. Bite, bite, bite, and nothing will rid him of these little pests of musical knowledge that goad him into criticism. Soon he will give utterance to his condemnations; and, though he is often right, the other players, perhaps *because* he is right, brand him barrack-room lawyer, "Edgimacated Evans." No, he must not be educated in music.

But how else can he be relieved of his boredom but by absenting his mind altogether in realms of knowledge irrelevant but complimentary, antidotes to the emotional toxins he is being submitted to so constantly? Himself thus absent, no longer need his partner irritate him, his leader frustrate him: the conductor can mop a gorgon face at him unfearred because unseen. Absent-mindedness, when detected, is censured but lightly, and is forgiven readily by the world as a charming fault.

So that while he plays Haydn, though he might see the world clad with verdure, yet he may (more delightfully incongruous) contemplate instead, say, Totemism in the young, or the mechanical tortoise. Or as he knits his brows in a shuttle-count in Hindemith he conjures up the formula for Impedance and spells it on the conductor. In forty bars rest he stares past the audience, past the moon, past the stars into a misty nebula. While they whip him up into a mock fury in a Beethoven piece he hears only the clanking of the chain patिकासमपपादा and sees the twelve spokes of the Great Wheel, Samsqua, spinning before

him. While he slugs his bow over nineteen semibreves, hushed by a gorgon grimace into petrification, he untroubled solves the Schoolman's Riddle or unties the gordian knot (and afterwards forgets how he did it). And "He shall feed his flock . . ." Need he sigh that, though he has rolled this stone uphill forty times before, the merry public will kick it down again forty times forty before he is done? His back aches, his arm joints creak, his head throbs and his eyes sting and droop; but not any more because he is again on page 27 of "The Messiah," but because his weary but excited feet are travelling the Golden Road to Samarkand.

But the domino? That is inevitable in any case; and "Oh, I was thinking about something else" is such a delicious outrage for an excuse.

MAXWELL WARD.

THE CONDUCTOR

THE question seems to have been raised again: "What is the effect on the practising musician of (a) a background of culture and intelligence, or (b) an all-round musical education? Are these things an advantage, a disadvantage, or don't they matter either way?"

Nowadays the professional musician tends to be a specialist, but I doubt whether any conclusions to be arrived at would apply differently to different branches of musicianship. Deleterious as the effects of education frequently are, most successful practitioners in the various crafts of music-making do generally seem to be intelligent and (horrid word!) cultured people. (So do some singers.) They may, like Mendelssohn and Puccini, have come from homes where there was already a musical and intellectual atmosphere; or, like Handel and Verdi, from homes where there was little or none of this background. History seems to indicate a preponderance of the former category. The way for them is certainly smoother, but genuine artistry will not only rise above discouragement—it will find it a spur. It is also a sieve.

As to (b), the worst effect of this omni-rotundity is a diffuse versatility tending to prevent any one talent from blossoming to its full flower. It is, however, safe to say that to an interpretative musician it is essential to have not only specialised knowledge, but generalised knowledge of music—and other arts. For example, real understanding of Beethoven's style is not to be gleaned from his symphonies alone, his quartets alone, or his piano works alone. Beethoven's art, like all art, is indivisible. This theme could be developed indefinitely—and probably will be—very indefinitely. Certainly, when Kipling wrote, "And what should they know of England who only England know?" he was stating only a particular case of a much more general proposition.

GUY WARRACK.

THE R.C.M. UNION

There is little to report of the Union, there being no function during the Easter Term. The membership remains at about the same figure in spite of a few losses.

First steps have been taken in the plans for the summer party, which will be on June 20. Make a note of the date and bring your friends, but please apply for tickets in good time.

There is welcome news of Union blazers: these have been reduced in price by about £1 each and can now be had without the ribbon binding for those who prefer it, and single or double-breasted as required.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

THE ROYAL COLLEGIAN IN LONDON

This term composers share the honours with performers. A series of concerts at the Mercury Theatre brought forward music by contemporary composers, including a piano sonata by Malcolm Lipkin, piano pieces by Stephen Dodgson, songs by Phillip Canon, a duo for violin and cello by Elizabeth Maconchy, "Six Metamorphoses after Ovid" by Britten, and "The Heart's Assurance" by Tippett. At the concerts of the Society for the Promotion of New Music, Leonard Salzedo's string quartet No. 3 was played on January 1, and Stephen Dodgson's string trio in A on February 5. Frederick Thurston played Malcolm Arnold's clarinet and piano sonatina on December 18 at the London Contemporary Music Centre. At Conway Hall on February 11 Leonard Salzedo gave the first performance, with Walter Mony, of his Caprice for Two Violins (which was again played on March 4 at the Society for the Promotion of New Music). Also in this concert was his Rhapsody for Double Bass, and first performances were given by the composers of Thomas Rajna's Pianoforte Preludes and Roy Watson's Caprice for Double Bass. At Hampstead Town Hall Elizabeth Lutyen's Concertante for Five Instruments had its first performance at the Society for Twentieth Century Music concert on February 11, as did Racine Fricker's Impromptus for Piano on April 7. At the Festival Hall Fricker's second symphony had its first London performance on April 6, by the L.S.O., and the London Classical Orchestra played his Prelude, Elegy, and Finale on January 18. In this same programme Adrian Cruft's Partita for Small Orchestra had its first performance, and so, on February 25, did his Interlude (1951), played by the L.S.O., conducted by George Stratton. The L.S.O. played Malcolm Arnold's overture "Beckus the Dandipratt" on February 10 (Frederick Thurston played in the same concert) and included Rubbra's fourth symphony and Jacob's third suite in their programme on February 3. Sir Thomas Beecham, at a Royal Philharmonic Society concert on December 12, brought forward Britten's violin concerto, revised by the composer. Eugène Goossens conducted his own Concertino for Double String Orchestra at his concert with the Royal Philharmonic Orchestra on February 27.

Also at the Festival Hall Alan Loveday played with the L.P.O. on February 13. Margaret Ritchie sang on March 9, Frederick Thurston played on April 23. The L.S.O. was conducted by Anthony Collins on January 27, George Weldon on February 10, and Norman del Mar on February 9 (at a Robert Mayer concert).

The Winter Proms. at the Royal Albert Hall were mostly conducted by Sir Malcolm Sargent, who also appeared as a soloist. Among the other soloists were Elsie Morison, Cyril Preedy, Eric Harrison and Cyril Smith. Vaughan Williams's "London" symphony and "Wasps" overture were played, and, on the last night, Britten's "Purcell" variations.

Also at the Albert Hall the Royal Choral Society sang "Messiah" on January 5 and 12, conducted by Sir Malcolm Sargent, and with Elsie Morison and Peter Pears as soloists. Other concerts by this Society were on February 13, 27 (with Gordon Clinton), and March 22 (with Dennis Noble). The L.S.O. was conducted by Sir Malcolm Sargent on March 3, Richard Austin on February 17, and George Weldon on January 6, when Cyril Smith played a concerto. George Weldon conducted the L.P.O. on the afternoon of February 14, and Stanford Robinson in the evening. Elsie Morison and Janet Howe sang in "Mathis der Maler" on January 30, and Sheila Mossman played with the New English Orchestra on March 21. The Bach Choir gave the first of two performances of the St. Matthew Passion on March 30, conducted by Dr. Jacques, with Elsie Morison, Gordon Clinton, Léon Goossens, and Ambrose Gauntlett. During February Gordon Clinton sang in "The Dream of Gerontius," and, at the Westminster Central Hall, in Faure's Requiem.

At the Wigmore Hall Thelma Reiss gave a cello recital on February 15. Hugh Bean and Anthony Hughes, accompanied by Peggy Gray, shared the Moulton-Mayer concert on January 15. The London Trio (Rawlins, Just, Gritton) included Rubbra's trio op. 68 on March 2, and on January 28 James Whitehead, Cyril Preedy, Stephen Trier, Gervaise de Peyer, Peter Graeme, and Brian Pollard took part in a chamber concert. Frederick Thurston played with the Haydn Orchestra on February 5, and Richard Bowen sang with the Capriol Orchestra, conductor Roy Budden, on December 14. At the South Place Sunday Concerts Flora Nielsen sang Lieder on January 13, Cecil Aronowitz played with the Amadens' Quartet on December 16, and Margaret Ritchie and Henry Bronkshurst performed on February 17. Gordon Clinton gave a recital at Chelsea

in February. Roy Walsh sang with the Renaissance Singers on December 22, and June Wilson at St. Cecilia's House in "Music for Awhile" on March 5. The Menges Quartet gave two of their informal musical evenings at Crosby Hall on February 26 and March 4. Bradbridge White sang in "Messiah," conducted by Dr. Cook, at Southwark Cathedral on February 16; and Dr. Jacques conducted the Imperial College Musical Society on March 13 in a concert which included Stanford's "Songs of the Fleet." Kathleen Cooper played with the London Chamber Orchestra on October 2 at the Wigmore Hall (the programme included concertos by Arne arranged by her), played for Television on November 3, and broadcast with Dorothea Vincent on January 14. She gave recitals at the Criterion on December 4, and at the M.M. Club on April 17 in aid of the Martin House Association.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than July 19, 1952.

Gordon Clinton gave recitals in Belfast, Dublin, Faversham, Louth, Cambridge and Cornwall during January, and was soloist in "Messiah" at Leeds Liverpool and Glasgow, in Vaughan Williams's Sea Symphony and Delius's Idyll at Norwich, and in Brahms's Requiem at Worcester. During February he sang in "The Seasons" at Cambridge, in Vaughan Williams's Mystical Songs and Sea Symphony at Bristol, and in Fauré's Requiem at Luton, as well as giving a recital at Stoke-on-Trent. In March he sang in Bach's St. Matthew Passion at Edinburgh, Canterbury and York, in Vaughan Williams's Sea Symphony at York, in Brahms's Requiem at Malvern and in Beethoven's Mass in Glasgow, besides recitals at Bangor and Long Eaton and broadcasts of songs by Warlock and Stanford.

Kathleen Cooper gave a recital at the Rosary, Sunninghill, in February, and at St. Marys' Convent, Cambridge, in March, in the latter month also playing concertos by John Stanley and Alee Rowley with the Norwich Chamber Orchestra at the Assembly Rooms, Norwich.

Alfred Batts conducted the Banbury Grammar School Choral Society in a performance of Bach's St. John Passion on April 1 at St. Mary's Church, Banbury.

Margaret Bissett, accompanied by Harry Stubbs, gave a recital for the Bridport and District Music Club at Church House, Bridport, on January 24. She was also soloist in "Messiah" at the Albert Hall, Nottingham, on March 22, on which occasion Eric Shilling took part in the performance.

Norman Demuth has been appointed to the Conseil de Rédaction de l'Atlas Musical and is responsible for the English section of that publication.

Ruth Gipp's compositions made up the programme of choral and orchestral music given at the Town Hall, Birmingham, on February 20. The principal work was her hitherto unperformed oratorio, "The Cat," described in a favourable notice by a discerning critic as the largest piece of cat-music ever composed.

Clara Gomez, one of the earliest students of the College who is now 86, still plays the piano daily—sonatas by Beethoven, waltzes by Chopin, and pieces by Schumann and Albeniz.

BIRTHS

BAKER. On October 6, 1951, at Kenwood Drive, Beckenham, to Diana* (née Pateman) and Michael Baker, the gift of a daughter and sister for Duncan and Caroline.

NICHOLSON. On April 17, 1952, to Gillian (née Ringland) and Ralph Nicholson,* a second daughter, Elizabeth Frances.

McKEE. On January 5, 1952, to Cecelia* (née Keating), wife of Air Vice-Marshal Andrew McKee, C.B., C.B.E., D.S.O., D.F.C., A.F.C., a daughter, Cecelia Maria.

RIDDLE. On January 6, 1952, to Helen (née Clare), wife of Frederick Riddle,* a daughter, Elizabeth Olivia.

* Denotes Royal Collegian.

AWARDS

The Royal Philharmonic Society's 1952 Composition Prize was awarded to Frank Spedding for his *Sinfonia Piccola*.

The Boise Scholarship for Travel and Study Abroad has been awarded to Hugh Bean.

OBITUARY

FELIX SALMOND

FEBRUARY 19, 1952

I have been invited to write a few lines about Felix Salmond, though I have small claim to do so, as my friendship with him dates back only a few years, and it is a great regret to me that I did not meet this lovable and wonderfully gifted man till so late in his life (in 1937).

Felix Salmond belonged to the R.C.M. "vintage" period, which included such men as Harold Samuel, Frank Bridge, Ivor James and James Friskin, etc. During the last few years he devoted most of his time to teaching, and his pupils at the Julliard School in New York almost worshipped him. The reputation of his chamber music class was quite phenomenal. He had been the teacher of many fine contemporary cellists including the leading cellist of the New York Philharmonic, Leonard Rose—the leader of the Concertgebouw, Amsterdam, Tibor de Machula (who was for years first cellist of the Berlin Philharmonic under Furtwängler); Raya Gabousava, etc., etc. Earlier in his career among many honours offered him was that of the head Cello Professorship at the Berlin Hochschule—but he chose to remain in the States.

His half-Italian birth probably accounted for his tremendously vital temperament, so full of zest for life. He was tireless in his generosity, and his complete selflessness (where music or those whom he admired were concerned) was beyond description. To quote one small example—when he was last in England he happened to hear a broadcast by the Dutch cellist, Piet Lentz, who was playing the C major Sonata of Beethoven with me. Next morning very early, he rang up and in excited tones said, "*Who* was that chap? *What* a fine cellist; I *must* meet him; and I *must* give him a set of my American strings"; and at great inconvenience he travelled across London to meet this man, to discuss cello problems and to talk music for hours with him.

His knowledge of the piano repertoire was astounding (his mother had been a pianist), and his interests were in all departments of music. To hear Felix telling humorous stories was one of the major pleasures of life, and I have seen even the waiters at table so convulsed that they were unable to hand round the dishes!

A year or two ago he recorded (privately, at the Julliard) a considerable amount of Beethoven and Bach, and it would be a fitting memorial to this great musical personality if these records could reach a wider public.

KATHLEEN LONG.

Felix Salmond, who died in New York in February, became one of the most distinguished cellists of his generation. He won a scholarship at College in 1905, when he studied with W. E. Whitehouse, and held it until 1909. During the last thirty years he has been in America, and except for two or three visits to this country, I have seen nothing of him, and know very little of his activities during those years. Perhaps it may be possible to gather some information about his work in America, which could appear in a later number of the magazine. He had gifts as a cellist, amounting to genius, both as a soloist and chamber music player. He was one of the most enthusiastic people I have ever met—this enthusiasm being most infectious.

He took himself very seriously, working with the utmost eagerness and care, in an endeavour to reach perfection. His outlook was that of a true musician, for he was interested in every branch of the art, and before he left this country was to be seen at every kind of concert—orchestral, chamber music, piano or string recitals—many times we met at lieder recitals—his enthusiasm always most marked.

He was very tall, and one can still picture him, at the end of a concert, stooping towards a companion, gesticulating, with his long fingers aiding his remarks either of appreciation or disapproval—usually the former. I really believe he knew every piece of music that he performed by heart, including his chamber music—I never heard him play sonatas from the printed copy—and he certainly had time visibly to pay attention to his colleagues when performing in any ensemble.

His work was of the highest calibre, in fact he was an artist whose career brings the greatest credit and distinction not only to himself but also to the R.C.M.

IVOR JAMES.

HESTER J. COLLES

MARCH 23, 1952

In the death of Hester Colles the College has lost a friend whose affection and interest were practically shown over very many years. During her husband's lifetime she helped him unstintingly in all his work, and, with her charm and culture and critical mind, not least in his College activities. When he died she still showed the liveliest concern over the progress of his students.

My friendship with Hester Colles started nearly twenty-seven years ago, when I first entered College and attended Mr. H. C. Colles's unique lectures on the history and appreciation of musical art. I was asked to tea at Orsett Terrace, and from that day a friendship began, which not only brought me many happy experiences, but also help, advice and encouragement. And I am quite sure that I was only one of many young men whom Hester Colles helped on their way through life, for no one was more generous in giving of herself to those whom she liked or who needed her help. In addition to this natural kindliness, she was a highly cultured woman with a great gift for languages, so that she was the ideal partner for her husband in his literary tasks, and on his many journeys abroad. Hester had friends the world over, and with generous hospitality she delighted in giving parties where she could bring together men and women of different countries and help mutual understandings in a charming way. She was essentially an idealist, for whom her religion meant a very great deal; indeed, her life was inspired by her Christian faith, so that she set herself the highest standard of behaviour. The mean or second-rate was intolerable for her in human conduct or artistic effort or in any way. She would express herself forcibly at times, and her darts could be barbed as well as witty, but she could appreciate an equally direct and forcible reply, and if she were in the wrong she would willingly admit it.

With such an attitude to life, Hester naturally possessed great courage, and this stood her in good stead when her husband was so suddenly taken from her. While continuing her own many interests and activities, she took every possible step to safeguard Dr. Colles's writings and preserve his fine influence on musical life and art; with this purpose also she collected his best essays and lectures for the O.U.P., which published them under that title, and in her polished literary style she added a touching and illuminating memoir. Even during her last exhausting illness she showed the same brave spirit and practical point of view to the end.

Hester Colles's personality was bracing, but her love of humanity and her desire to serve and to give were the leading motives of her unselfish life. There are many who will miss her sorely, and she would find that tribute in itself enough.

GRAHAM CARRITT.

GEORGE WADDELL ANDERSON

DECEMBER 2, 1951

George Waddell Anderson came to London from Glasgow in 1890 and held a Scholarship for five years at the College, studying clarinet under Henry Lazarus and Julian Egerton.

He was a founder member of the Queen's Hall Orchestra, remaining with it for nine years, before leaving in 1904 to join as principal the newly formed London Symphony Orchestra, also as principal clarinettist at Covent Garden, playing for Nikisch, Richter, Caruso and Melba, in fact, all the eminent musicians of his day.

My personal experiences of George Anderson are similar to those of many other young musicians. In 1924-25, I had the good fortune to play in the Royal Opera House with him, and will never forget his kindness, great help and tolerance for a youngster starting his career. He gave me every encouragement and instilled confidence, something much appreciated by young people.

He was, for a time, Chairman of the London Symphony Orchestra, and was also on the court of assistance of the Royal Society of Musicians.

His mental and physical faculties remained with him to the end, and he loved to recall his years at the College under Sir Charles Stanford, Sir Walter Parratt, Sir Hubert Parry, and with contemporaries such as Hamish McCunn, Coleridge Taylor, Thomas Dunhill, Clara Butt, and his colleague Charles Draper.

The last few years of his life were spent teaching at the Royal Academy of Music, and he died in his sleep on December 2, 1951, aged 84, respected by all.

FREDERICK THURSTON.

GERSHOM PARKINGTON

JANUARY 23, 1952

Gershom Parkington, who died early this year after a long illness, studied it the R.C.M. under W. E. Whitehouse from May, 1904 to March, 1908. On leaving he became a member of the Queen's Hall Orchestra in the winter and music director for Bridlington Corporation in the summer. A breakdown in health necessitated his abandoning music for a while in favour of poultry farming, but on recovering, he formed the famous quintet which, through its broadcasts, made his name a household word from 1927 onwards.

MUSICAL QUIZ

SET BY JOHN WARRACK

A book token for 10s. 6d. will be awarded for the most correct solution received at the Union office before July 19, 1952. The result will be announced in the next number of the magazine.

A. OPERA.

1. Name an opera set entirely in (a) a drawing room, (b) a prison, (c) a Californian mining camp, (d) a Norwegian fishing village, (e) Ceylon, (f) Cyprus, (g) Sicily, (h) Peking, (i) Nagasaki, (k) Liverpool, (l) Richmond, (m) Boston, (n) Mycenae, (o) Salerno, (p) on board ship. (15)
2. Provide lovers for (a) Dorothea, (b) Marie, (c) Charlotte, (d) Adolar, (e) Calaf. (5)
3. (a) Name five operas in which singers appear *as* singers.
(b) Name five operas set in or near Seville. (10)
4. (a) Name an opera with (1) An all female cast.
(2) an all male cast.
(b) Name a character in opera whose (1) upper half, and (2) lower half, only appears.
(c) What famous opera composer's name was once used as a freedom slogan, and how? (5)

B. GENERAL.

5. In what scores are the following "instruments" to be found? (a) a large iron chain, (b) an (intentionally) out-of-tune piano, (c) a typewriter, (d) a loud shout of "Hei," (e) a gramophone record of a nightingale. (5)
6. In what works do the composers imitate the following effects? (a) a baby being bathed, (b) the clicking of knitting needles, (c) a huge sneeze, (d) a mouth-organ, (e) the ticking of a metronome. (5)
7. What works portray the following games and sports? (a) Chess, (b) Poker, (c) Skat, (d) Boxing, (e) Tennis. (5)
8. What composers were sons of (a) a wheelwright, (b) court singer, (c) brewer, (d) schoolmaster, (e) inspector of mines. (5)
9. What composer described what other composer in the following terms?
(a) "... a *bon-bon* stuffed with snow."
(b) "... a man who could not write four bars that are melodious or even correct."
(c) "He is like a motorist who spends all his time with his head inside the bonnet."
(d) "Everything about him brought to mind the convolvulus, which on its incredibly thin stalk supports a cup of heavenly colour, but which is of so fragile a tissue that the slightest touch destroys it."
(e) "My music will not interest you; you are too much of a poet for a workman like me." (10)
10. What music (in every case a symphony) was used for the following ballets? (a) *Choreartium*, (b) *Les Presages*, (c) *Assembly Ball*, (d) *Symphony in C*, (e) *Symphonic Impressions*. (5)
11. Name a work based on a picture by (a) Holbein, (b) Raphael, (c) Rowlandson, (d) Hogarth, (e) Böcklin. (5)

TOTAL MARKS ... 75

N.B. There may be more than one correct answer to some questions; in such cases only *one* answer is required.

REVIEWS

OLD TUPPER'S DANCE, FOR ORCHESTRA. By David Moule-Evans. Joseph Williams. Score 10s. 6d.

THEME AND VARIATIONS FOR STRING ORCHESTRA. By Thomas B. Pitfield. Augener. Min. score 4s.

ELEGIAC MEDITATION FOR VIOLA AND STRING ORCHESTRA. By Robin Milford. Oxford University Press. Score (inc. piano reduction) 6s. 6d.

PARTITA FOR DOUBLE STRING ORCHESTRA. By R. Vaughan Williams. Oxford University Press. Score 10s. 6d.

Dr. Moule-Evans's most recent publication is "Old Tupper's Dance," based on the efforts of an imaginary Sussex character who "belongs to the good old days when beer was beer and cost three ha'pence a pint." The ghost of Balfour Gardiner's Shepherd Fennel can be heard stamping in time as Old Tupper goes through his paces, but the obvious similarity between the two pieces does no harm to either. The composer has scored his tune for a large orchestra, but such is his skill that the effect is never heavy, even in the noisier sections, and his consideration for the players' technical needs might serve as a model for some of his more famous colleagues.

Thomas B. Pitfield's variations are based on a flowing theme that would seem on the face of it unsuitable for variation treatment; however, the various movements, bearing the unexpected titles Minuet and Trio, Air and Canon, Mazurka, Hymn and Finale, explore the latent possibilities of the tune with interest and light it up from ingenious and effective angles. The string writing is unadventurous but efficient.

Robin Milford's work is prefaced by a timely quotation of the final couplet of Wordsworth's "Lines written in early spring":—

Have I not reason to lament
What man has made of man?

There is more than a trace of Bloch's influence in this sombre piece, chiefly in the pervading mood of yearning after a distant ideal and of sorrow over human misery. The texture is thick and tragic, but the solo part is carefully scored so as to reach into the viola's clearest register at moments of greatest intensity, and the performer should have no trouble in achieving a good balance at any time. The whole effect of the work is one of gloomy sincerity; it is, to answer Mr. Milford's Wordsworth quotation in kind, "a musical but melancholy chime."

Vaughan Williams's Partita began life as a double string trio in 1925; in 1948 or thereabouts it was rewritten and expanded into its present form. The string writing inevitably calls the Tallis Fantasia to mind, but the present work is altogether a more light-hearted affair, and may well have been written as a palate-cleanser after the exhausting sixth symphony. The third movement is subtitled "Homage to Henry Hall," but whereas the mock jazz of the saxophone solo in the symphony was shot with a terrifying tawdry glitter, the somewhat similar tune with which the violas pay homage to the popular band leader is gentle, lilting, and even reflective. The accompanying rhythm is carelessly tossed about from beat to beat with the nonchalance of a performing seal, a contrast from the preceding scherzo, with its brittle rhythmic counterpoint of two, three, four and six beats in a bar. The finale requires first-rate playing to make it come off, but in skilful hands sounds brilliant and exciting. Here again is the characteristic V.W. struggle of 3/4 against 6/8, with 3/4 surviving in the last bars and sinking to a quiet close in D major, the major mode of the key in which the work begins.

JOHN WARRACK.

SINFONIETTA.

By Gordon Jacob.

CONCERTO FOR HORN AND STRINGS.

Joseph Williams.

) 10s. 6d. and 12s. 6d. respectively.

It is always a pleasure to read a score by Dr. Jacob—I am almost tempted to say that, even if one didn't like the music, it would still be a pleasure. What I mean by that is that the writing is so apt; you never, for instance, look at the oboe part and think how much better it would be if it were played by the clarinet. The part-writing is fresh and alive and the instruments always sound to advantage. This is, of course, no new discovery on my part, as it has always been a feature of Dr. Jacob's work. But it makes one wish that more composers of to-day had, shall we say, Elgar's instinct for the right phrase on the right instrument, or, failing

the instinct, spent a little more time on the frailties of instruments in general. One cannot always escape the impression that some composers feel that if the music they write sounds awkward on the instruments chosen to play it, then the fault is really with the instruments. Music is still in the ear of the listener, and if the ear is not in some way beguiled, then the score might as well be on view at the Leicester Galleries, as a study in black and white.

Gordon Jacob's *Sinfonietta* is published by Joseph Williams, a firm which has brought out a number of English works in recent years. The miniature score costs ten shillings and sixpence, and the work plays just over twelve minutes. It is scored as for a classical symphony—two of everything in the wind department and with the addition of one tenor trombone and six percussion instruments. It raises no problems, either for the listener or for the performer, though this must not be taken to mean that it can be played anyhow. The clarity of the texture makes it vital that this music be played with point and precision. And in this matter of texture, Dr. Jacob shows wisdom in not overloading his score with innumerable independent parts, with which less experienced composers are nowadays apt to confuse the issue. How economically, too, does he use his six percussion instruments. Like a good cook, he adds his spices with the greatest restraint.

And what of the music itself? It is easy to listen to, sensitive and neatly turned. Like nearly all contemporary writing, the use of what I would call full-blooded harmonies are carefully avoided and the tunes are more like patterns than melodies. For myself, I find that the faintly aloof and non-committal harmonies which abound to-day (one example is a chord built up on fourths) take urgency out of the music, leaving that quality to be provided by rhythmic impetus, repeated again and again. One rarely hears, for instance, the modern equivalent of the long horn passage in the second symphony of Brahms, where the music is driven along by the urgency of the harmonies themselves.

A *Concerto for Horn and Strings*, also by Gordon Jacob, is a first-rate addition to the not very large repertoire. Dedicated to Denis Brain, the horn part needs a player of extreme dexterity. It is beautifully written, and though I only have the piano reduction (the score and parts are available for hire), it is safe to assume that the string writing is impeccable. The two quick movements are gay and virile and, by contrast, the middle movement has that lazy, drifting quality that the horn is so well able to produce. And, as if it had overheard what I said above, the second subject of the first movement, quite unequivocal in its harmonies, provides a genuine touch of sentiment which we acknowledge by enjoying the rest all the more.

RICHARD AUSTIN.

TO BE A PROFESSIONAL MUSICIAN. Charles Proctor. Methuen & Co., 1951.

It was a good though by no means an original idea of the publishers to bring out a series of books on how to succeed in a chosen trade. After one has gotten over the first shock of seeing music in uneasy fellowship with engineering, surveying, and farming (advertised on the dust jacket) one can anticipate what is to be found in Charles Proctor's "To be a Professional Musician." The first half of the book is devoted to a summary of the mental and physical requirements for the pursuit of all branches of executive musicianship—and a grim picture it is. No doubt the author has some justification for making money the *cantus firmus* for numerous variations, but if that section of the reading public for which this book is intended ("laymen, parents, students") should take him seriously and act upon his avuncular advice, our academies and colleges of music would soon be empty. The readable material of this first half gapes wide with horrid warning, and in the interstices flourish a profusion of remarks like the following, on which no comment is necessary:—

"Charity concerts should be regarded with suspicion, since artists are sometimes required to perform without a fee"; and *apropos* of performing at public dinners:—

"A well-fed audience is none too critical, and artists are often entertained generously as well as receiving a good fee." A catch-phrase which slips easily off the author's pen, by the way, is "artistic integrity."

A professional musician or serious music-student would derive no more benefit from this book than a pupil from the Slade School would get from "How to draw Cats." Yet even laymen and parents can feel resentment at being "written down to," and will find the actual style of Mr. Proctor difficult to stomach:—

"The conductor does not just wag a stick; a composer does not just sit at home and fill up blank music-paper"; "No addle-brained man succeeds in any profession—not even in music!"; "The public . . . will wonder why one teacher

has a *string of letters after his name* and another has not"; "The choir . . . was devoted to that conductor, and it was not mere physical attraction."

The second half of the book consists of resumés of the various courses of instruction at the English musical institutions, and the requirements for sundry "strings of letters"—culled, one suspects, from the appropriate pages of "Who's Who in Music," and bearing a distinct family likeness to Robert Elkin's excellent "A Career in Music" (1950).

The great levelling-down process of "these latter daies and doting age of the world" has reached the art of music. There will be some to mourn the passing of "l'art pour l'art"—the message of Mr. Proctor is "l'art pour l'argent."

ELIZABETH COLE.

SONATA FOR TWO PIANOS. By Madeleine Dring. Lengnick. 9s.

This work is well written for the medium. Technically straight-forward it will be rewarding to those musicians who play two pianos both for enjoyment and serious study.

The style is romantic—perhaps a trifle reminiscent of Ravel and Rachmaninoff in his later period; but this is no harm as too many works nowadays are written which only stress the percussive qualities of the piano.

There are three movements: *Drammatico e maestoso*, *Elégie*, and *Allegro vigoroso*. The *Elégie* is charming, and the texture and form of this and the final *Allegro* are good. The first movement is less satisfactory in this respect, the writing being rather thick and unimaginative, and the tone colour is too much the same, tending towards dullness.

Two piano works of this kind are not numerous, and it will be a suitable sonata for recitals. It is not too long, and the composer knows how to write well for the instruments.

VALERIE TRIMBLE.

COLLEGE CONCERTS

WEDNESDAY, JANUARY 9 (Recital)

GILLIAN EASTWOOD, A.R.C.M. (Scholar) (Violin) and
HAROLD RICH, A.R.C.M. (Associated Board Scholar) (Piano)

| | | | | | | | | | |
|---------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|---------------|
| VIOLIN SONATA in B flat major, K.454 | ... | ... | ... | ... | ... | ... | ... | ... | Mozart |
| PIANO SOLOS : (a) Impromptu in A flat major | ... | ... | ... | ... | ... | ... | ... | ... | Chopin |
| (b) Ballade in G minor | ... | ... | ... | ... | ... | ... | ... | ... | Chopin |
| VIOLIN SONATA in D minor, Op. 108 | ... | ... | ... | ... | ... | ... | ... | ... | Brahms |
| VIOLIN SOLOS : (a) Praeludium and Allegro | ... | ... | ... | ... | ... | ... | ... | ... | Kretzler |
| (b) Meditation | ... | ... | ... | ... | ... | ... | ... | ... | Glazounov |
| (c) Scherzo-Tarantelle | ... | ... | ... | ... | ... | ... | ... | ... | Wienlawski |
| VIOLIN SONATA No. 2 | ... | ... | ... | ... | ... | ... | ... | ... | Edmund Rubbra |

Accompanist : Josephine Brennell (Scholar)

WEDNESDAY, JANUARY 16 (Chamber)

| | | | | | | | | | |
|----------------------------------------------------------------------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|----------------------------------------------------------------|
| SONATA for Violin and Piano | ... | ... | ... | ... | ... | ... | ... | ... | César Franck |
| Malcolm Latchem, A.R.C.M. (Scholar) | ... | ... | ... | ... | ... | ... | ... | ... | Ruth Stanfield, A.R.C.M. (Associated Board Scholar) |
| HARP SOLO : Impromptu | ... | ... | ... | ... | ... | ... | ... | ... | Rouxvel |
| Jill Hayward (Exhibitioner) | ... | ... | ... | ... | ... | ... | ... | ... | Haydn |
| STRING QUARTET in B flat major, Op. 76, No. 4 (The Sunrise) | ... | ... | ... | ... | ... | ... | ... | ... | Haydn |
| Violins : Der Yuen Low (Associated Board Scholar -Singapore), Barbara Lyle (Associated Board Scholar) | ... | ... | ... | ... | ... | ... | ... | ... | |
| Viola : Margaret Major (Scholar). | ... | ... | ... | ... | ... | ... | ... | ... | |
| Cello : John Wingham | ... | ... | ... | ... | ... | ... | ... | ... | |
| THREE SONGS : (a) A birthday (C. Rossetti) | ... | ... | ... | ... | ... | ... | ... | ... | Harold Badger (Australia) |
| (b) To (Shelley) | ... | ... | ... | ... | ... | ... | ... | ... | |
| (c) Love's philosophy (Shelley) | ... | ... | ... | ... | ... | ... | ... | ... | |
| Josephine Nendick, A.R.C.M. | ... | ... | ... | ... | ... | ... | ... | ... | Accompanist : Harold Rich, A.R.C.M. (Associated Board Scholar) |

| | | | | | | | | | |
|---------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|---------|
| PIANO SOLOS : (a) Fairy Tale, Op. 20, No. 1 | ... | ... | ... | ... | ... | ... | ... | ... | Medtner |
| (b) Mephisto Waltz, No. 1 | ... | ... | ... | ... | ... | ... | ... | ... | Liszt |
| Patricia Carroll, A.R.C.M. (Exhibitioner) | ... | ... | ... | ... | ... | ... | ... | ... | |

WEDNESDAY, JANUARY 23 (Chamber)

| | | | | | | | | | |
|-------------------------------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|----------------------------------------------------------------|
| SONATA for Violin and Piano in G major | ... | ... | ... | ... | ... | ... | ... | ... | Bach |
| Sidney Wicebloom, Sally Anne Mays, A.R.C.M. (Scholar - Australia) | ... | ... | ... | ... | ... | ... | ... | ... | |
| PIANO SOLO—Five Variations on an Improvisation, Op. 31, No. 1 | ... | ... | ... | ... | ... | ... | ... | ... | Medtner |
| Nancy Guard, A.R.C.M. | ... | ... | ... | ... | ... | ... | ... | ... | |
| STRING TRIO No. 2 | ... | ... | ... | ... | ... | ... | ... | ... | Hindemith |
| Malcolm Latchem, A.R.C.M. (Scholar). | ... | ... | ... | ... | ... | ... | ... | ... | |
| Margaret Major (Scholar) | ... | ... | ... | ... | ... | ... | ... | ... | |
| Vivien Couling, A.R.C.M. (Scholar) | ... | ... | ... | ... | ... | ... | ... | ... | |
| ARIAS : (a) Signore, ascolta (Turandot) | ... | ... | ... | ... | ... | ... | ... | ... | Puccini |
| (b) Suicidio (La Gioconda) | ... | ... | ... | ... | ... | ... | ... | ... | Ponchielli |
| Kathleen West, A.R.C.M. | ... | ... | ... | ... | ... | ... | ... | ... | Accompanist : Harold Rich, A.R.C.M. (Associated Board Scholar) |
| THREE PIECES for Cello and Piano | ... | ... | ... | ... | ... | ... | ... | ... | Armstrong Gibbs |
| (a) She loves me not | ... | ... | ... | ... | ... | ... | ... | ... | |
| (b) Nocturne | ... | ... | ... | ... | ... | ... | ... | ... | |
| (c) A laughing tune | ... | ... | ... | ... | ... | ... | ... | ... | |
| Hilary Leech, A.R.C.M. (Scholar). | ... | ... | ... | ... | ... | ... | ... | ... | Accompanist : Brenda Glenister, A.R.C.M. |
| TWO CONCERT STUDIES for Piano | ... | ... | ... | ... | ... | ... | ... | ... | Liszt |
| (a) Waldesrauchen | ... | ... | ... | ... | ... | ... | ... | ... | |
| (b) Gnomenreigen | ... | ... | ... | ... | ... | ... | ... | ... | |

Joan Ryall

WEDNESDAY, JANUARY 30 (Chamber)

- PIANO SOLOS : (a) Sonetto 104 del Petrarca *Liszt*
 (b) Toccata *Schumann*
 Pat Bishop, A.R.C.M. (Scholar)
- TRIO SONATA for Flute, Violin and Piano in G major *Bach*
 Flute : Peter Lloyd, A.R.C.M. (Scholar). Violin : Gillian Eastwood, A.R.C.M. (Scholar)
 Piano : Harold Rich, A.R.C.M. (Associated Board Scholar)
- FOUR PRELUDES for Piano *Debussy*
 (a) Hommage à S. Pickwick, Esq., P.P.M.P.C.
 (b) Sérénade interrompue
 (c) Des pas sur la neige
 (d) General Lavine—eccentric
 Mariegold Pickerill, A.R.C.M. (Scholar)
- QUINTET for Piano and Strings in F minor *Brahms*
 Piano : David Parkhouse, A.R.C.M. (Scholar)
 Violins : Malcolm Latchem, A.R.C.M. (Scholar). Susan Leon (Scholar—South Africa)
 Viola : Margaret Major (Scholar). Cello : Vivien Couling, A.R.C.M. (Scholar)

TUESDAY, FEBRUARY 5 (Second Orchestra)

- OVERTURE—Oberon *Weber*
- PIANO CONCERTO No. 1 in C major *Beethoven*
 Leslie Moorhouse, A.R.C.M. (Scholar)
- SYMPHONY No. 103 in E flat major (The Drum-roll) *Haydn*
 Conductor : George Stratton. Leader of the Orchestra : Thomas Cromwell (Exhibitioner)

WEDNESDAY, FEBRUARY 6 (Chamber)

- SONATA for Violin and Piano in G major *Bach*
 Teresa Fahey (Associated Board Scholar—New Zealand). Susan Rhind (New Zealand)
- SONGS : (a) Frühlingstraum *Schubert*
 (b) Phylidé *Duparc*
 Alan Thornton. Accompanist—Sheila Jones, A.R.C.M.
- VARIATIONS AND FUGUE on a theme of Mozart for two pianos *Reger*
 Eric Stevens, A.R.C.M. Russell Geary (New Zealand)
- THREE GYPSY SONGS *Dvorak*
 (a) Garbed in flowing linen
 (b) Silent words
 (c) The heights of Tatra
 Beryl Holly, A.R.C.M. (Associated Board Scholar). Accompanist : John Birch, A.R.C.M.
- QUARTET in A minor, Op. 29 *Schubert*
 Lucy Moor (Scholar). Michael Mitchell (Associated Board Scholar)
 Frank Hawkins (Scholar). Christopher Catchpole

WEDNESDAY FEBRUARY 13 (Chamber)

- THREE PIECES for Violin and Piano *Handel-Harty*
 (a) Allegro giocoso
 (b) Arietta
 (c) Passacaglia
 Kathleen Hegan (Scholar). Accompanist—Philip Wilkinson
- ARIA—The Shepherd on the rock *Schubert*
 Elizabeth Davies, A.R.C.M.
 Clarinet obligato : Colin Ruthmell. Accompanist : John Cooke, A.R.C.M.
- PIANO SOLOS *Debussy*
 (a) La puerta del vino. (b) La terrasse des audiences du clair de lune. (c) Pagodes
 Denise Harvey
- STRING QUINTET in G major, Op. 111 *Brahms*
 Violins : Malcolm Latchem, A.R.C.M. (Scholar). Susan Leon (Scholar—South Africa)
 Violas : Margaret Crofts. Sidney Wicebloom
 Cello : Dorothy Browning (Scholar)

THURSDAY, FEBRUARY 14 (First Orchestra)

IN MEMORY OF HIS MAJESTY KING GEORGE VI

- NIMROD (from Enigma Variations)... .. *Elgar*
- SYMPHONY No. 3 in F major *Brahms*
- CONCERTO for Cello and Orchestra *Dvorak*
 Maureen Lovell, A.R.C.M. (Scholar)
- DANCE RHAPSODY No. 1 *Dellius*
 Conductor : Richard Austin
 Leader of the Orchestra : Regis Plantevin, A.R.C.M. (France)

WEDNESDAY, FEBRUARY 20 (Chamber)

- PIANO SOLO—Thirty-two Variations in C minor *Beethoven*
 Sally Mays, A.R.C.M. (Scholar—Australia)
- SONGS : (a) Lied der Mignon *Schubert*
 (b) Schäfers Klagelied
 (c) Rastlose Liebe
 Patricia Grimshaw. Accompanist : Harold Rich, A.R.C.M. (Associated Board Scholar)
- PIANO TRIO in B flat major (The Archduke) *Beethoven*
 Piano : Pat Bishop, A.R.C.M. (Scholar)
 Violin : Laurice Castle, A.R.C.M. (Associated Board Scholar—New Zealand)
 Cello : Vivien Couling, A.R.C.M. (Scholar)

SONGS : (a) A sea song } *Pamela Stickley*
 (b) A rose }
 (c) Wild roses }
 (d) Memory }
 Ranken Bushby

Accompanist : Pamela Stickley, A.R.C.M. (Associated Board Scholar—Malta)

PIANO SOLO : Ballade in F minor *Chopin*
 Michael Matthews, A.R.C.M. (Scholar)

WEDNESDAY, FEBRUARY 27 (Chamber)

PIANO SOLOS : (a) Cubana } (Pièces Espagnoles)
 (b) Montañesa } *De Falla*
 (c) Andaluza }

Sheila Jones, A.R.C.M.

SUITE for Viola and Piano *Ernest Bloch*
 Margaret Major (Scholar). Pamela Stickley, A.R.C.M. (Associated Board Scholar—Malta)

SONGS : (a) Nachtigall } *Brahms*
 (b) Auf dem Kirchhofe }
 (c) Wie froh und frisch mein Sinn sich hebt }

Josephine Nendick, A.R.C.M. Accompanist : Harold Rich, A.R.C.M. (Associated Board Scholar)

STRING QUARTET in B flat major, K. 589 *Mozart*
 Gillian Eastwood, A.R.C.M. (Scholar)
 Andrew Babynehuk (Associated Board Scholar—Canada)
 Elizabeth Watson (Scholar). Maureen Lovell, A.R.C.M. (Scholar)

WEDNESDAY, MARCH 5 (Chamber)

ORGAN SOLOS : (a) Prelude and Fugue in A minor *Buxtehude*
 (b) Choral-Improvisation, "Machs mit mir" *Karg-Elert*
 (c) Toccata and Fugue in D minor and major *Reger*
 James Dalton, A.R.C.M. (Exhibitioner)

DUET "with two eyeglasses obbligato" *Beethoven*
 Viola : Michael Duffield (Scholar). Cello : John Gwilt

PIANO SOLOS : (a) Etude-Tableau in F sharp minor, Op. 39 } *Rachmaninoff*
 (b) Prelude in D major, Op. 23 }
 (c) Etude-Tableau in B minor, Op. 39 }

Hilary Leech, A.R.C.M. (Scholar)

SONGS : (a) Die Post } *Schubert*
 (b) Nacht und Traume }
 (c) Gretchen am Spinnrade }

Mary Jones. Accompanist : John Bigg, A.R.C.M.

PIANO SOLO—Scherzo in C sharp minor *Chopin*
 Margaret Haydon, A.R.C.M.

SUITE for wind quintet *Gordon Jacob*
 Flute : Peter Lloyd, A.R.C.M. (Scholar). Oboe : John Barnett
 Clarinet : Anthony Jennings (Scholar). Bassoon : William Waterhouse, A.R.C.M. (Scholar)
 Horn : Donald Helps (Scholar)

FRIDAY, MARCH 7 (Chamber)

ST PATRICK'S BREASTPLATE *Arnold Bax*

ORGAN SOLO—Prelude and Fugue in C minor *Healey Willan*
 Alan Hemmings, A.R.C.M.

LO, THE FULL, FINAL SACRIFICE *Gerald Finzi*

CHORALE PRELUDES for Organ *Bach*

(a) Liebster Jesu, wir sind hier.
 (b) Jesus Christus, unser Heiland.
 (c) Allein Gott (manuals only).
 (d) Valet will ich der geben.

Rosemary Thomas, A.R.C.M. (Scholar)

RING OUT, YE CRYSTAL SPHERES *Harold Darke*

Conductor : Dr. Harold Darke

Organists : John Birch, A.R.C.M. Gerald Wheeler, A.R.C.M.
 Timpanist : John Cooke, A.R.C.M.

WEDNESDAY, MARCH 12 (Chamber)

SUITE for Piano Duet *Philip Wilkinson*
 Philip Wilkinson, A.R.C.M. Harold Rich, A.R.C.M. (Associated Board Scholar)

SONATA for Cello and Piano in G minor *Edmund Rubbra*
 Etain Lovell, A.R.C.M. Bridget Saxon, A.R.C.M. (Associated Board Scholar)

ARIA from the St. John Passion—Oh heart, melt in weeping *Bach*
 Isabel Stevenson, A.R.C.M. Accompanist : Joan Ruscoe, A.R.C.M.

PIANO TRIO in C minor, Op. 1, No. 3 *Beethoven*
 Piano : Hilary Leech, A.R.C.M. (Scholar). Violin : Ingvar Jónasson (Iceland)
 Cello : John Wingham

TUESDAY, MARCH 18 (Second Orchestra)

OVERTURE—Russlan and Ludmilla *Glinka*

CONCERTO for Violin and Orchestra *Mendelssohn*
 Regis Plantevin, A.R.C.M. (France)

SYMPHONY No. 9 in C major *Schubert*
 Conductor : George Stratton. Leader of the Orchestra : Margaret Morrison (Scholar)

WEDNESDAY, MARCH 19 (Chamber)

| | |
|-------------------------------------------------------------------------------------|----------------|
| TRIO for Piano, Clarinet and Viola, K.498 | Mozart |
| Piano : Josephine Brennell (Scholar). Clarinet : Anthony Jennings (Scholar) | |
| Viola : Margaret Major (Scholar) | |
| PIANO SOLOS : (a) Study in E major, Op. 10, No. 3 | Chopin |
| (b) Mazurka in C sharp minor, Op. 30, No. 4 | |
| (c) Polonaise in A flat major, Op. 53 | |
| Denis Woolford, A.R.C.M. | |
| TWO PIECES for Violin and Harp : (a) Adagio espressivo | Bach |
| (b) Pièce en forme de Habanera | Ravel |
| Gillian Eastwood, A.R.C.M. (Scholar). Jill Hayward (Exhibitioner) | |
| PIANO SONATA No. 3 | Malcolm Lipkin |
| Malcolm Lipkin (Scholar) | |
| SEXTET for Piano and Wind | Poulenc |
| Piano : Josephine Brennell (Scholar). Flute : Richard Taylor (Scholar) | |
| Oboe : John Barnett, A.R.C.M. (Exhibitioner). Clarinet : Anthony Jennings (Scholar) | |
| Bassoon : William Waterhouse, A.R.C.M. (Scholar). Horn : Donald Helps (Scholar) | |

WEDNESDAY, MARCH 26 (Chamber)

| | |
|----------------------------------------------------------------------------------------|-----------|
| PARTITA in B flat major | Bach |
| Brenda Glenister, A.R.C.M. | |
| TWO VOCAL QUARTETS : (a) Laudi alla Vergine Maria | Verdi |
| (b) Carnaval | Fourdrain |
| Kathleen West, A.R.C.M. Josephine Nendick, A.R.C.M. Patricia Grimshaw. Maud Reid-Henry | |
| Accompanist : Courtney Kenny | |
| SONATA for Flute, Viola and Harp | Debussy |
| Flute : Peter Lloyd, A.R.C.M. (Scholar). Viola : Margaret Major (Scholar) | |
| Harp : Jill Hayward (Exhibitioner) | |
| TWO PAGANINI STUDIES FOR PIANO : (a) In E flat major | Liszt |
| (b) In G sharp minor (La Campanella) | |
| Peter Element, A.R.C.M. | |
| STRING QUARTET in D major, K.575 | Mozart |
| Violins : Laurice Castle, A.R.C.M. (Associated Board Scholar—New Zealand). | |
| Margaret Morrison (Scholar) | |
| Viola : Elizabeth Watson (Scholar). Cello : Vivien Couling, A.R.C.M. (Scholar) | |

THURSDAY, MARCH 27 (First Orchestra)

| | |
|-------------------------------------------------------------------------------|----------|
| GOOD FRIDAY music from Parsifal | Wagner |
| SYMPHONY No. 38 in D major (The Prague) | Mozart |
| VARIATIONS on a nursery rhyme for Piano and Orchestra | Dohnanyi |
| Harold Rich, A.R.C.M. (Associated Board Scholar) | |
| DANCE of the Seven Veils from Salome | Strauss |
| Conductor : Richard Austin. Leader of the Orchestra : Norman Nelson (Scholar) | |

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given on Saturday, March 29, 1952, at 11.30 a.m. Piano solos were played by Jacqueline Burdet, Jean Pritchard, Kathleen McIntosh, Patricia Brittain, Pauline Gibson, Jennifer Swallow, Michael Freeman, Valerie Rose, Margaret James, Albert Angier, David Whale, Eileen Nash, Frederick Bassington, Charles Nunn, Jacqueline Moran, Martin Sarnier, Daphne Butwick, Pauline Hughes and Dorothy Anderson. Violin solos were played by Jillian Elliff, Norma Jones and Samuel Lewis, a viola solo by Carlo Martelli and a cello solo by Joan McKeown.

OPERA REPERTORY

A performance of Opera Repertory was given in the Parry Theatre on Friday, March 28, 1952, at 5.30 p.m.,

| | |
|----------------------------------------------------|------------------|
| CAVALLERIA RUSTICANA (Extract from Scene I) | Mascagni |
| Lucia | Eileen Price |
| Santuzza | Marie Powell |
| Turiddu (Lucia's son) | Edward Byles |
| Lola | Isabel Stevenson |

Conducted by William Reid

| | |
|------------------------------------|-------------------------------------------------------------------------|
| CARMEN (Extract from Act I) | Bizet |
| Don José | Kenneth McKellar |
| Micaela | Kathleen West |
| Carmen | Joy Pierce |
| Zuniga | Gordon Farrall |
| Cigarette Girls | Mary Jones, Catherine Hutchinson, Doreen Langhorn, Eileen Price, |
| Soldiers | Marie Powell, Isabel Stevenson, Joan Sutherland, Shirley Austin Turtle, |
| | Kenneth Fawcett, Alan Thornton, Tom Wallington |

Conducted by Alan Abbott

DON GIOVANNI (Opening Scenes) Mozart

| | | | |
|-----------------------------------|-----|-----|-----------------------------------------------------------------------------------------|
| English translation by E. J. Dent | | | |
| Leporello | ... | ... | David Ward |
| Donna Anna | ... | ... | Joan Sutherland |
| Don Giovanni | ... | ... | Gordon Farrall |
| The Commendatore | ... | ... | Irvine Porter |
| Don Ottavio | ... | ... | Alan Thornton |
| Donna Elvira | ... | ... | Doreen Langhorn |
| Zerlina | ... | ... | Mary Jones |
| Masetto | ... | ... | Kenneth Fawcett |
| Servants and Peasants | ... | ... | Marie Powell, Eileen Price, Kathleen West, Kenneth Byles, Irvine Porter, Tom Wallington |

Conducted by Ronald Tremain

LA BOHEME (Extract from Act III) Puccini

| | | | |
|----------------|-----|-----|-----------------------|
| Mimi | ... | ... | Shirley Austin Turtle |
| Marcel | ... | ... | Kenneth Fawcett |
| Rudolph | ... | ... | Edward Byles |
| Musetta | ... | ... | Catherine Hutchinson |

Conducted by Donald Helps

Director of Opera : Clive Carey

Musical Director : Richard Austin. Scenery designed and painted by : Peter Rice.

Costumes by : Pauline Elliott. Stage Director : Pauline Elliott. Stage Manager : Jean Truscott.

DRAMA

A performance was given by the Dramatic Class in the Parry Theatre on Friday, February 1, 1952, at 2.30 p.m., of scenes from "Victoria Regina," a dramatic biography by Laurence Housman.

Scenes from "VICTORIA REGINA," by Laurence Housman

Scene I : 1837—Coming Events

| | | | |
|----------------------------|-----|-----|------------------|
| Princess Victoria | ... | ... | Janet Hampshro |
| The Governess | ... | ... | Elizabeth Gordon |
| The Duchess of Kent | ... | ... | Maud Reid-Henry |
| Lady Charlotte | ... | ... | Patricia Jackson |

Scene II : 1838—Suitable Suitors

| | | | |
|-----------------------|-----|-----|-------------------|
| Queen Victoria | ... | ... | Gillian Griffiths |
| Lord Melbourne | ... | ... | Tom Wallington |

Scene III : 1838—Strained Relations

| | | | |
|----------------------------|-----|-----|-------------------|
| Lady Charlotte | ... | ... | Patricia Jackson |
| The Duchess of Kent | ... | ... | Maud Reid-Henry |
| Queen Victoria | ... | ... | Josephine Nendick |

Scene IV : 1839—Woman Proposes

| | | | |
|-------------------------------------------|-----|-----|------------------|
| Prince Albert of Saxe-Coburg Gotha | ... | ... | Desmond Sergeant |
| Prince Ernest of Saxe-Coburg Gotha | ... | ... | Tom Wallington |
| Queen Victoria | ... | ... | Elizabeth Davies |

Scene V : 1840—Morning Glory

| | | | |
|-----------------------|-----|-----|------------------|
| Prince Albert | ... | ... | Desmond Sergeant |
| Queen Victoria | ... | ... | Rosemary Hill |

Scene VI : 1841—Leading Strings

| | | | |
|-----------------------|-----|-----|------------------|
| Queen Victoria | ... | ... | Ann Bourne |
| Prince Albert | ... | ... | Desmond Sergeant |

Scene VII : 1861—Intervention

| | | | |
|-----------------------|-----|-----|------------------|
| Queen Victoria | ... | ... | Elizabeth Gordon |
| General Grey | ... | ... | Tom Wallington |
| Footman | ... | ... | William Peden |
| Prince Albert | ... | ... | Desmond Sergeant |

Scene VIII : 1885—We Are Not Amused

| | | | |
|-----------------------|-----|-----|-------------------|
| 1st Lady | ... | ... | Gillian Griffiths |
| 2nd Lady | ... | ... | Maud Reid-Henry |
| 3rd Lady | ... | ... | Patricia Jackson |
| Queen Victoria | ... | ... | Rosemary Hill |

Scene IX : 1897—Happy and Glorious

| | | | |
|----------------------------|-----|-----|---------------|
| Queen Victoria | ... | ... | Rosemary Hill |
| The Prince of Wales | ... | ... | William Peder |

SYNOPSIS OF SCENES :

Scenes 1 and 3 are laid in Kensington Palace and the rest of the play in Buckingham Palace.

Produced by Joyce Wodeman. Stage Manager : Pauline Elliott.

Scenery by Peter Rice. Costumes by Pauline Elliott.

OPERA SCHOOL

The Opera Wardrobe would be very grateful for gifts of old pieces of jewellery, beads, feathers, scarves, artificial flowers and trimmings of all kinds.

NEW PUPILS — MIDSUMMER TERM, 1952

Botha, Babette C. (Sth. Africa)
Camden, L. (Swansea)
Carter, P. J. (Rhodesia)
Fitton, Judith (London)
Godlieb, Megan (Ceylon)
Hill, R. Mary (Barnstaple)

Nicholson, Marguerite (British Guiana)
Ockenden, Primrose (Lewes)
Pritchard, Dorna (Sth. Africa)
Slater, J. I. (Australia)
Thomas, W. C. (Swansea)

RE-ENTRY

Senior, R. S. (Downton)

A.R.C.M. EXAMINATION

APRIL, 1952

The following are the names of the successful candidates :—

SECTION I. PIANOFORTE (Performing)—

Adair, Murray M. W.
 *Bagshaw, Muriel Norah
 Brennell, Josephine Cicely
 Brooke, Hannah Charmian
 Brown, Elizabeth M.
 *Burnett, Richard Leslie
 *Chertkow, Bedana Cecily
 *Coggins, Alan Philip
 Conway, June Olwyn
 Cotterill, Janet Honor
 Dennis, Lawrence John
 Watson
 Edwards, Vivian Grant

Fiser, Ada Louise
 *Geary, Russell Graeme
 Gilbert, Alan William
 Green, Sylvia Mary
 Harper, Sylvia
 Hatfield, Ethel
 Howgate, Jean
 Jennings, Cecily Jill
 Kellaway, Irene Lavinia
 Knott, James Graham
 Lipkin, Malcolm L.
 *Little, Carl Maurice
 Madden, Rosalind

Melman, Ivan Michael
 Moncrieff, Alastair Balfour
 Myers, Susan Patricia
 Powell, Rosalind Jessica
 Rickards, Marguerite
 Sheppard, Sylvia Rene
 Smith, Dorothy
 *Solomon, Neil Baxter
 *Thomson, John Smith
 Bryden
 Wayland, Dorothy Evelyn
 Wells, John Alfred

SECTION II. PIANOFORTE (Teaching)—

Bale, Muriel Patricia
 Banks, Daphne Margaret
 Blinkhorn, Roy Edward
 Bower, Elizabeth Jane
 Bourne
 Bowes, Jean Tweedie
 Duncan
 Bradley, Eileen Mary
 *Bull, Ann Margaret Edith
 Burton, Michael Arthur
 Edgar
 Calvert, John
 Carter, Anthony Rees
 Clark, Isabella Guy
 Clarke, Gordon W.
 Clarkson, Sheena Davidson
 Coleman, Gerald
 Coward, Edward Victor
 *Crabe, Colin
 *Cryer, Brian
 Davies, Haelwen Mona
 Diener, Joyce Winifred
 Doery, Elizabeth Edith
 Drage, Alec William
 Drysder, Alfred Alexander

Duffy, Margaret Patricia
 Edwards, April Mary
 Frampton, Mavis Ann
 Gibbs, Freda
 Goldring, Patricia Rosina
 Gordon, Jean Ann Bruce
 *Graves, Charles Emmanuel
 Gyte, Dorothy B.
 *Hall, Joyce Rosemary
 Frances
 Hamilton-Eddy, Ann
 Harvey, Ernest John
 Henley, Lynn
 Hirsch, Ann Leonie
 Lambie, Mary Richardson
 McQueen, John Campbell
 Madden, Rosalind
 Melvin, Lysbeth R.
 Milne, Thomas Russell
 McDougall
 Oyez, Paulette Gladys
 Paice, Olive Daphne
 Parrott, Barbara
 Pattison, Olive Ethel
 *Perring, Brian Ernest

Polley, Mavis Lilian
 Primmer, Brian Alfred
 Sydney
 Ramdeholl, Rosemary
 Reid, Robert Westwater
 Reinhold, Margaret
 Reynolds, Myra
 Gwendolen
 Richardson, Sheila
 Rooney, Alice King
 Durham
 Roper, Richard Antony
 Lionel
 Schofield, Gillian Mary
 Scribbins, Jean
 *Shakeshaft, Avril Brenda
 Stewart, Janette Rennie
 Sutherland, Robert Hart
 Tatalias, Helen
 Terry, Beryl Edna
 White, Lorna Gwendoline
 Whitehead, Constance
 Mary
 Whittleton, Dorothy Anne
 Wilkinson, John Raymond

SECTION IV. ORGAN (Performing)—

*Anthony, David Cyril
 *Bertalot, John
 *Crabe, Colin
 Crook, Heather
 Holroyd, John Dudley

Horn, Margery Walker
 Hunt, Donald Frederick
 *Lawrence, Kenneth Gordon
 Munns, Robert Ellis
 Rhind, Susan Mary

Rudge, Sidney Thomas
 *Sanders, John Derek
 Skill, Bertha
 Thomson, Geoffrey William
 Wilson, Norman

SECTION V. STRINGED INSTRUMENTS (Performing)—

Violin—
 Jonasson, Ingevar
 Wakefield, Jeffrey Raymond

Violoncello—
 Browning, Dorothy
 Margaret Ann

Dalziel, Frederick Alan
 Leech, Hilary Irene

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—
 Allen, Helen Elfriede
 Ekman, Yvonne Lisa
 Gregory, Elizabeth

Moor, Lucy Petronella
 *Price, Vivienne Lola
 Sumpton, William

Viola—
 Luscombe, Benita S.

SECTION VIII. WIND INSTRUMENTS (Performing)—

Flute—
 Hawkins, Isobel Jane
Oboe—
 Grant, Cecil William
 Luard, Jenifer Rosalie

Clarinet—
 De Abreu, Vincent
 *Evans, John Spurgeon
 *Rathmell, Colin Scruton

Trumpet—
 Hurst-Carrott, Frank

SECTION IX. SINGING (Performing)—

Grimshaw, Patricia
 Jones, Mary
 Lowes, John Raine

Stephenson, Christina
 Elizabeth

SECTION XIII. SCHOOL MUSIC (Teaching)—

Best, John Charles
 *Eades, Gerald Albert
 Charles
 Hermitage, Alfred Edward
 *Jackson, Gilbert Keith

Lamb, Meta Brunton
 Reeves, Jose Kathleen
 Spencer, Eric Alwynne
 *Stevenson, Peter Anthony
 Stanley

Tuck, Alice Winifred
 Williams, John
 Wills, Philip Ralph

SECTION XIV. GENERAL MUSICIANSHIP—

Bostock, Howard Derek

* Pass in Optional Harmony

PROVISIONAL CONCERT FIXTURES

SUMMER TERM, 1952

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, APRIL 30, at 5.30 p.m.
Recital for Cello and Piano.

Second Week

WEDNESDAY, MAY 7, at 5.30 p.m.
Chamber Concert.

FRIDAY, MAY 9, at 5.30 p.m.
Crees Lecture.
(Song in the 18th century)

Third Week

MONDAY, May 12, at 2 and 6.30 p.m.
Operetta.

WEDNESDAY, MAY 14, at 5.30 p.m.
Chamber Concert.

FRIDAY, MAY 16, at 5.30 p.m.
Crees Lecture.
(Song in the 18th century)

Fourth Week

WEDNESDAY, MAY 21, at 5.30 p.m.
Chamber Concert.

FRIDAY, MAY 23, at 5.30 p.m.
Crees Lecture.
(Song in the 18th century)

Fifth Week

TUESDAY, MAY 27, at 5.30 p.m.
Second Orchestra.

WEDNESDAY, MAY 28, at 5.30 p.m.
Chamber Concert.

Sixth Week

WEDNESDAY, JUNE 4, at 5.30 p.m.
Chamber Concert.

*THURSDAY, JUNE 5, at 5.30 p.m.
First Orchestra.

Seventh Week

WEDNESDAY, JUNE 11, at 5.30 p.m.
Chamber Concert.

FRIDAY, JUNE 13, at 5.30 p.m.
Drama.

Eighth Week

WEDNESDAY, JUNE 18, at 5.30 p.m.
Chamber Concert.

Ninth Week

WEDNESDAY, JUNE 25, at 5.30 p.m.
Chamber Concert.

FRIDAY, JUNE 27, at 5.30 p.m.
Choral Concert.

Tenth Week

TUESDAY, JULY 1, at 5.30 p.m.
Second Orchestra.

WEDNESDAY, JULY 2, at 5.30 p.m.
Chamber Concert.

Eleventh Week

WEDNESDAY, JULY 9, at 5.30 p.m.
Chamber Concert.

FRIDAY, JULY 11, at 5.30 p.m.
Chamber Concert.

Twelfth Week

†*WEDNESDAY, THURSDAY, FRIDAY,
JULY 16, 17, 18, at 5.30 p.m.
Opera with First Orchestra.

Admission is free to all these performances.

Tickets will be required for the dates marked *.

†* A limited number of tickets will be distributed on application for any *one* of these three performances.

H. V. ANSON, Registrar.

DATES

SUMMER TERM April 28, 1952 to July 19, 1952.

AUTUMN TERM September 22, 1952 to December 13, 1952.

